KUNTSFAYAKUNTS
SENIMAN KONTEMPORER MENERIMA FUNDINGS COMMISSIONS BIENNALES TRIENNALES
FESTIVALS EXHIBITIONS SCREENINGS COLLECTIONS GRANTS AWARDS RESIDENCIES
PERFORMANCES WORKSHOPS LECTURES DISCUSSIONS COMMUNITY PROJECTS
ENDORSEMENTS GALA DINNERS STUDIO VISITS INTERVIEWS JUGA MENYEDIAKAN JASA
MENERIMA PANGGILAN HUBUNGI + 62 878 647 72 259 TOGAR TANPA

SOLO EXHIBITION

RUBANAH
underground hub

R U A N G
E L O K
S A R A T
T E M P O

Julian Abraham “Togar”

Exhibition duration
28 September — 20 October
2024

This/Play
.this/Play Art & Exhibition Studio

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Grace Samboh

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Boleh tidur di sini!!!

Pengalaman sadar pertama saya akan entitas yang Togar sebut sebagai OK Studio terjadi pada Agustus 2020. Waktu itu, saya di sedang Jatiwangi, menjadi panitia penyelenggaraan acara tujuhbelasan. Sementara Togar, dan kawan-kawannya yang bergabung dalam band bernama Tropical Tap Water, berada di Amsterdam. Tropical Tap Water adalah salah satu pengisi acara untuk acara tujuhbelasan itu. Bagaimana caranya acara tujuhbelasan di Jawa Barat menampilkan sebuah band yang berada di ibukota negara kincir? Internet!

Kala itu, sudah setengah tahun kita semua tidak keluar rumah. Ada yang karena takut, ada yang khawatir atau was-was, dan tak sedikit yang terpaksa—baik karena beragam aturan yang melarang maupun karena tidak merasa punya daya tahan tubuh untuk menghadapi virus baru. Setengah tahun tidak keluar rumah adalah hal baru buat nyaris semua orang, terutama pada umur-umur bersekolah dan bekerja. Manusia—mau tak mau, suka tak suka—adalah makhluk sosial. Bagaimana bisa umat manusia melewati ketidaktahuan, kekhawatiran, bahkan ketakutan, dalam kesendirian? Dalam keterbatasan perjumpaan, pertemuan, dan silaturahmi? Internet dan segala pelantar sosial media menjadi ruang-ruang pertemuan baru. Cukupkah ini? Pada level intelektual, mungkin ya. Pada level interaksi sosial, tetap saja tubuh manusia butuh kebersamaan—lagi-lagi: mau tak mau, suka tak suka

Pengalaman pertama saya akhirnya masuk, berada, dan mengalami OK Studio terjadi pada Mei 2022. Di Amsterdam, di tempat kelahiran OK Studio, saya duduk di sebuah sofa, berusaha menikmati harmoni bebunyian yang telah dirangkai

You can sleep here!!!

My first conscious experience of the entity that Togar calls OK Studio happened in August 2020. At the time, I was in Jatiwangi, organising an independence day event. While Togar, and his friends, a band called Tropical Tap Water, were in Amsterdam. Tropical Tap Water was one of the performers for the event. How could an independence day event in West Java feature a band in the capital city of the mill country? Internet!

At that time, it had been half a year since we all left our houses. Some of us were scared, some of us were worried or anxious, and some of us were forced to—both because of the various rules that prohibited it or because we didn't feel we had the immune system to deal with the new virus. Half a year of not leaving the house is a new thing for almost everyone, especially at school and working ages. Humans—whether we want to or not, whether we like it or not—are social creatures. How can humanity go through the unknown, the worry, even the fear, in solitude? In the limitations of encounters, meetings, and friendships? The Internet and all social media platforms have become new meeting spaces. Is this enough? On an intellectual level, maybe. But human bodies, however, still need to be together—again: whether we want it or not, whether we like it or not.

My first experience of finally encountering, being in, and experiencing OK Studio was in May 2022. In Amsterdam, the birthplace of OK Studio, I was sitting on a sofa, trying to enjoy the harmony of sounds that Togar had arranged, while wondering to myself: Where is Togar? It's so cold in this building! How can it feel good to work here? There's so much stuff here! Before long, I was asleep! Zzz...

Togar, sembari bertanya-tanya dalam hati: Di mana Togar? Dingin amat bangunan ini! Apa enak bekerja di sini? Banyak juga barang-barangnya! Tak berapa lama, saya tertidur! Zzz …

Selain di pesawat, kereta, atau dalam perjalanan jauh, belum pernah saya bayangkan saya bisa tidur di ruang terbuka, di ruang (semi) publik. Belum pernah saya bayangkan saya bisa tidur di tempat di mana orang lain, yang sama sekali tak saya kenal, yang bisa juga berbahaya bagi saya, bisa berlalu-lalang. Saya memang bukan orang yang susah tidur. Tapi, biasanya saya butuh banyak pengkondisian sebelum bisa tidur. Setidaknya, saya butuh menenangkan diri dan pikiran dari apa-apa yang sebelumnya saya lakukan. Ini tak ada hubungannya dengan fasilitas prima, kasur empuk, atau ruang dengan temperatur yang tepat. Saya juga tak butuh ruang kedap suara. Saya hanya butuh waktu untuk perlahan 'mengecilkan' volume suara-suara yang ada di sekitar saya untuk mencapai rasa aman dan nyaman sebelum lelap. Di OK Studio, tak sampai lima menit, saya tertidur begitu saja!

Ketika akhirnya saya bertemu Togar, ia bertanya, "Bagaimana OK Studio?" "Saya tertidur! Lelap pula!" jawab saya. Kami terbahak. Tidak ada upaya mengkaji apa-apa dari kejadian "tertidur" sampai sekarang, kesempatan kedua *Ruang Elok Sarat Tempo* bertemu dengan publik. Sebelum sampai pada bagaimana saya bisa tertidur di tertidur begitu saja di sebuah sofa, di ruang studio yang dingin, di ibukota negara yang pernah menjajah bangsa saya, tanpa seorang pun yang saya kenal berada di sekitar saya, saya akan menawarkan kesan lain yang sampaikan pada Togar mengenai instalasi bebunyian di studio tempat saya tertidur itu: "Rasanya kayak (ber)ada di rumah! Kamu kangen rumah

Other than on planes, trains, or on long journeys, never before had I imagined I could sleep in an open, (semi) public space. I never imagined I could sleep in a place where other people, completely unknown to me, who could also be dangerous to me, could pass by at any given moment. I'm not an insomniac. But I usually need a lot of conditioning before I can sleep. At the very least, I need to calm myself and my mind from what I've been doing. This has nothing to do with top-notch facilities, a soft mattress, or a room with the perfect temperature. I don't need a soundproof room either. I just need time to slowly 'tone down' the volume of the sounds around me to achieve a sense of security and comfort before falling asleep. At OK Studio, in less than five minutes, I was asleep!

When I finally met Togar, he asked, "How was OK Studio?" "I was asleep! Sound asleep!" I replied. We had a good laugh. There was no attempt to learn anything from the 'falling asleep' incident until now, the second chance the Elok Sarat Tempo Room has to meet the public. Before I get to how I fell asleep on a sofa, in a cold studio space, in the capital of a country that once colonised my nation, with no one I knew around me, I'll offer another impression that I shared with Togar about the sound installation in the studio where I fell asleep: "It feels like (being) at home! Do you miss home? Or trying to make a home? Or at least the feeling of home?" We did not discuss this further.

As long as RUBANAH Underground Hub is hosting Ruang Elok Sarat Tempo, I will continue to think about my initial comments and remarks about this part of Togar's artistic practice, whether it is called OK Studio, Ruang Elok Sarat Tempo, or an attempt to present a space that entertains

ya? Atau berusaha bikin rumah? Atau setidaknya perasaan rumah?" Lontaran ini juga tak kami bahas dengan lebih jauh.

Selama RUBANAH Underground Hub menjamu *Ruang Elok Sarat Tempo*, saya akan terus memikirkan komentar awal dan lontaran pendapat saya mengenai khasanah praktik artistik Togar yang model ini, baik namanya OK Studio, *Ruang Elok Sarat Tempo*, maupun upaya menghadirkan sebuah ruang yang menjamu hadirinnya secara langsung, terbuka, dan tanpa tedeng aling-aling. Sebuah ruang dimana istilah *audiens*, pengunjung, penikmat, pemirsa tak begitu relevan. Sebuah ruang di mana kita, semua, bisa bersama-sama membuat atau melakukan sesuatu. Sebuah ruang di mana kita juga bisa diam, bengong, atau tidur…

Mari bermain, membaca, bekerja, bercakap, nonton, memutar film, karaoke, jamming, dan tidur di sini!

Tabik,
Grace Samboh
Pengelola program RUBANAH Underground Hub;
penulis dan peneliti seni, bagian dari Hyphen—

its audience directly, openly, and without subtlety. A space where the terms audience, visitor, connoisseur, viewer are not so relevant. A space where we, all of us, can together make or do something. A space where we can also be silent, stare, or sleep...

Let's play, read, work, talk, watch, play films, karaoke, jam, and sleep here!

Sincerely,
Grace Samboh
Programme director of RUBANAH Underground Hub;
writer and researcher, part of Hyphen—

ALLAHALLAHALLAH
ALLAHALLAHALLAH
ALLAHALLAHALLAH
ALLAHALLAHALLAH
ALLAHALLAHALLAH
MUSIC IS A
NORMALIZATION
OF VIOLENCE
I'M ALL EARS
ACTIVELY PASSIVE

KUNTSFAYAKUNTS
FESTIVALS EXHIBITIONS SCREENINGS
PERFORMANCES WORKSHOPS LECTURES DISCUSSIONS
ENDORSEMENTS GALA DINNERS STUDIO VISITS

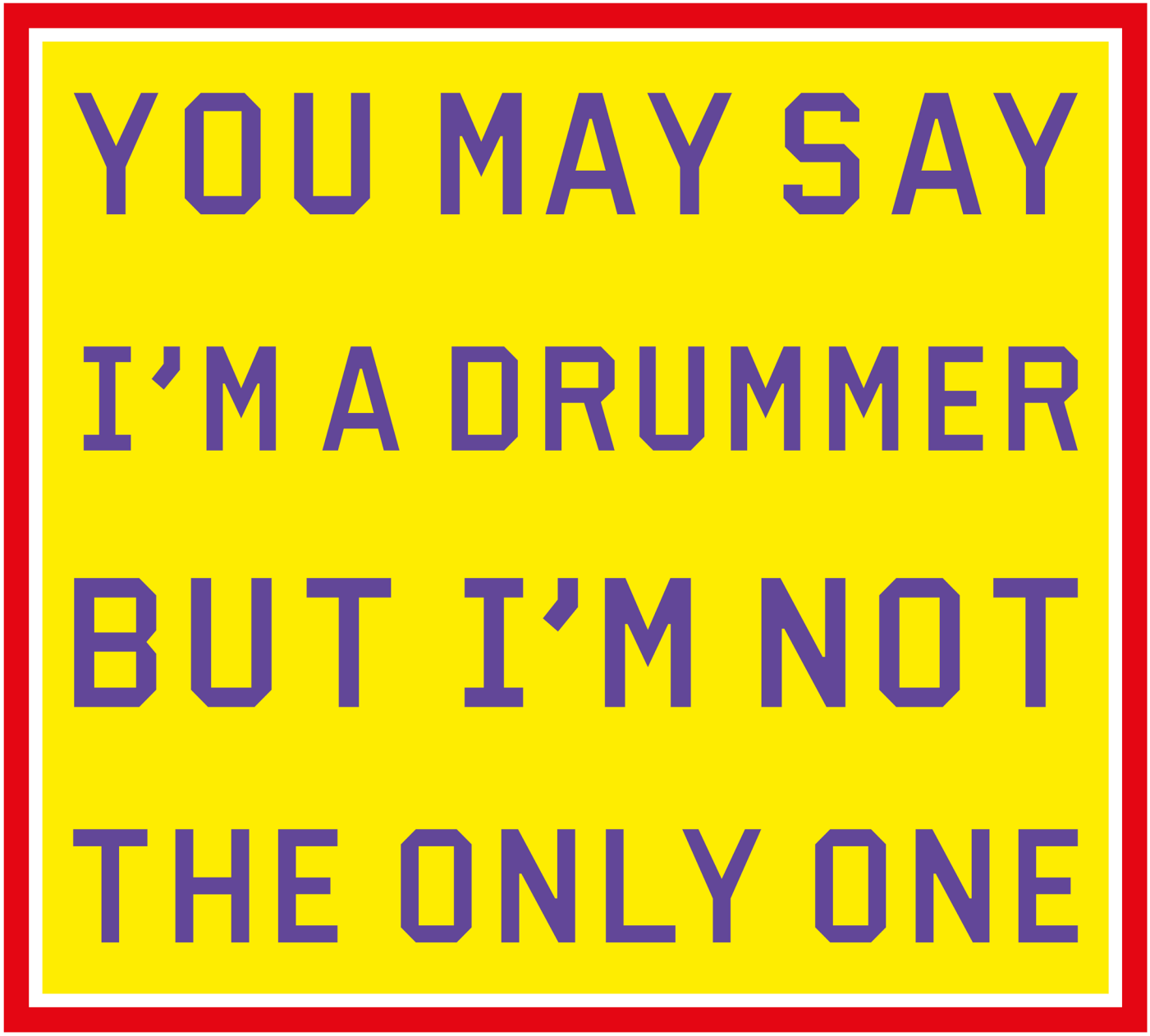
I'M ALL EARS
2024
Silkscreen on paper
92 x 17 cm (edition of 8 + 2 AP)

EARS HAVE SELF-CLEANING MECHANISM
2024
Silkscreen on paper
92 x 50 cm (edition of 8 + 2 AP)

I'VE ALWAYS BEEN A FELLA
BUT I WILL NEVER BE A KUTI
2024
Silkscreen on paper
92 x 48,5 cm (edition of 8 + 2 AP)

ACTIVELY PASSIVE
2024
Silkscreen on paper
92 x 17 cm (edition of 8 + 2 AP)

EARS HAVE NO SELF-DEFENSE MECHANISM
2024
Silkscreen on paper
92 x 50 cm (edition of 8 + 2 AP)



YOU MAY SAY I'M A DRUMMER
BUT I'M NOT THE ONLY ONE
2024
Silkscreen on paper
92 x 83 cm (edition of 8 + 2 AP)

WE ARE THE MACHINES
WE RAGING AGAINST
2024
Silkscreen on paper
92 x 83 cm (edition of 8 + 2 AP)

E THE
INES
AGING
INST

KUNTSFAYAKUNTS
2022
Acrylic and tape on canvas
150 x 20 cm

YAKUNTS

Water have no enemy, enemy have water
2022
Double megaphone tower installation with recorded conversation

Ocean drums
2024
Pebbles, snare drum, yarn, and metal
Variable dimension

Drummers’ gonna drum
2023
HD video, color, sound
Duration in loop
5 ed. + 1 AP

PALESTINA MERDEKA
2022
Acrylic on canvas
150 x 25 cm

A MERDEKA

To reduce, to amplify
2018
2 channel HD video, 2 video player, mini amplifier, 2 headphone
Duration in loop
2 ed. + 1 AP

Culture

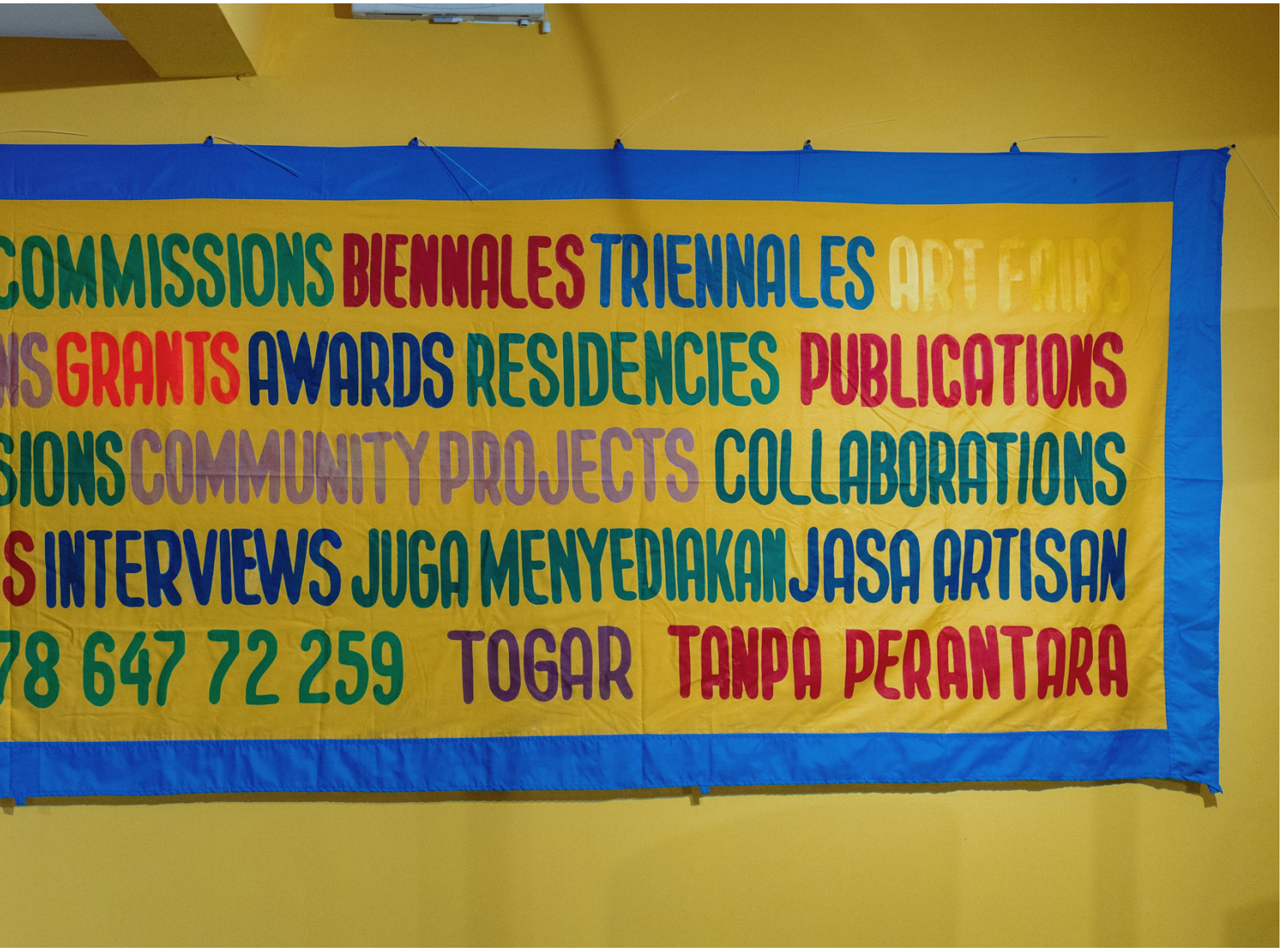
INSJALLAH
2022
Acrylic on canvas
150 x 30 cm

ALLAH

SENIMAN KONTEMPORER TANPA PERANTARA #1
2021
Acrylic on fabric
500 x 135 cm
Unique

OMMISSIONS BIENNALES TRIENNALES ART FAIRS
NS GRANTS AWARDS RESIDENCIES PUBLICATIONS
IONS COMMUNITY PROJECTS COLLABORATIONS
TERVIEWS JUGA MENYEDIAKAN JASA ARTISAN
8 647 72 259 TOGAR TANPA PERANTARA

SENIMAN KONTEMPORER TANPA PERANTARA #2
2021
Acrylic on fabric
500 x 135 cm
Unique


COMMISSIONS BIENNALES TRIENNALES ART FAIRS
NS GRANTS AWARDS RESIDENCIES PUBLICATIONS
SIONS COMMUNITY PROJECTS COLLABORATIONS
S INTERVIEWS JUGA MENYEDIAKAN JASA ARTISAN
78 647 72 259 TOGAR TANPA PERANTARA

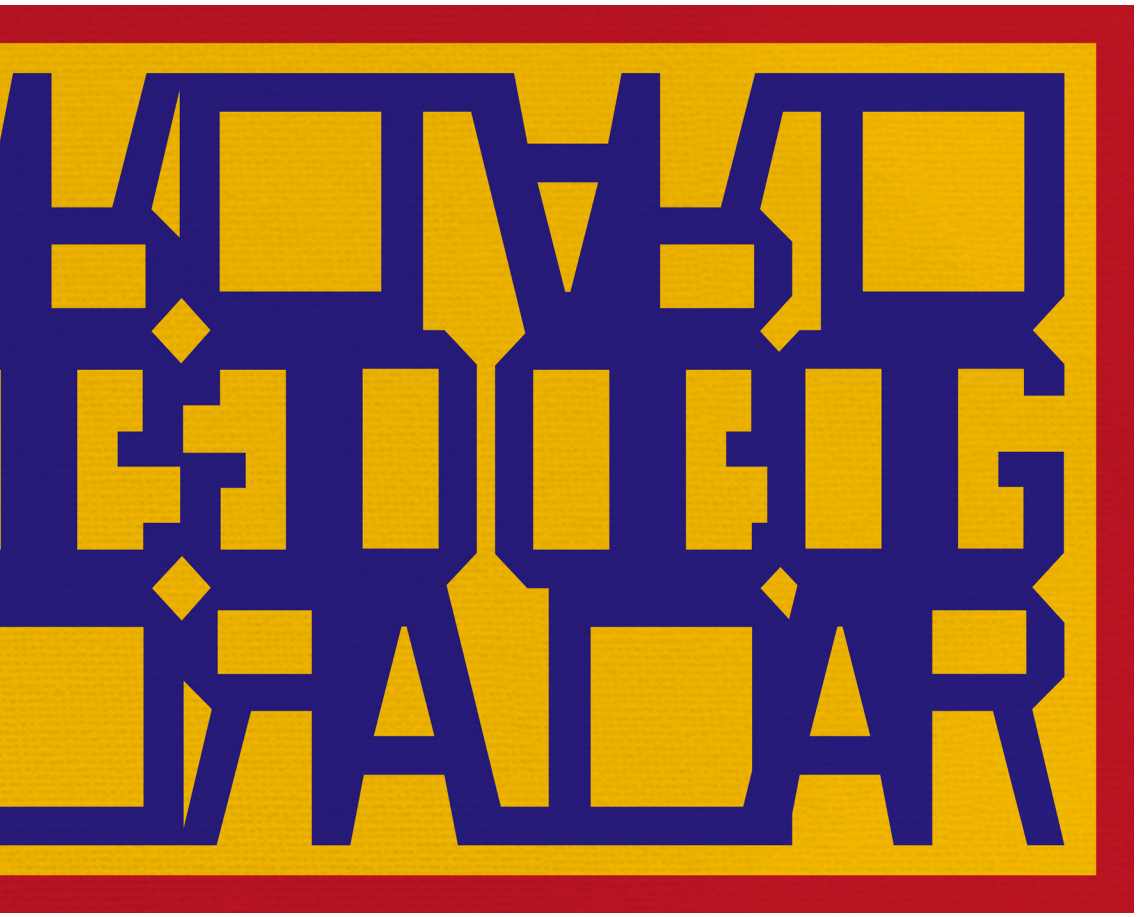
FROM THE RIVER TO THE SEA PALESTINE WILL BE FREE
2022
Acrylic on canvas
100 x 90 cm

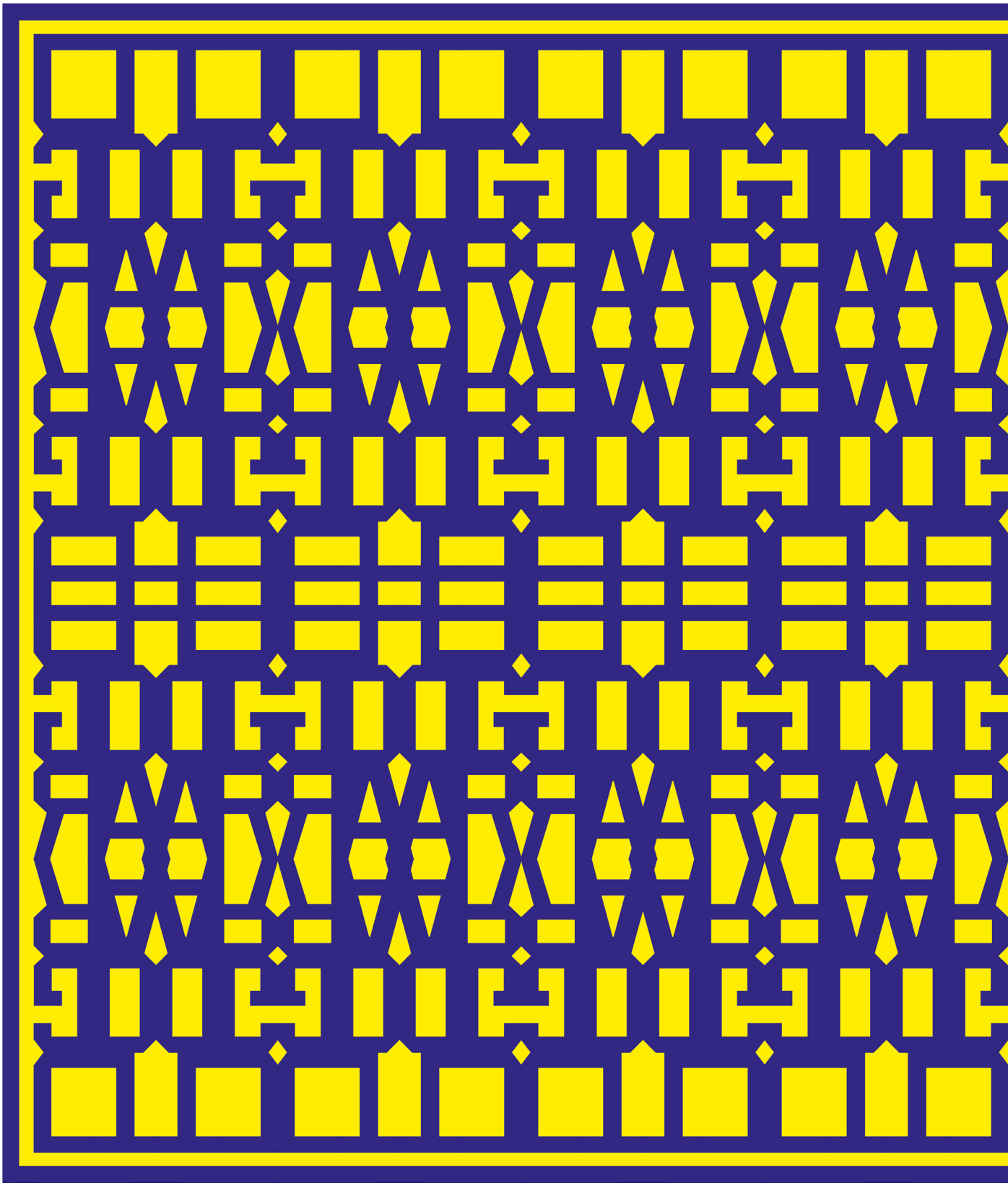
E RIVER
E SEA
STINE
BE FREE

ANGEL WONG MUNI MATON, MAYAR WONG WATON MUNI
2024
Acrylic on canvas
150 x 90 cm

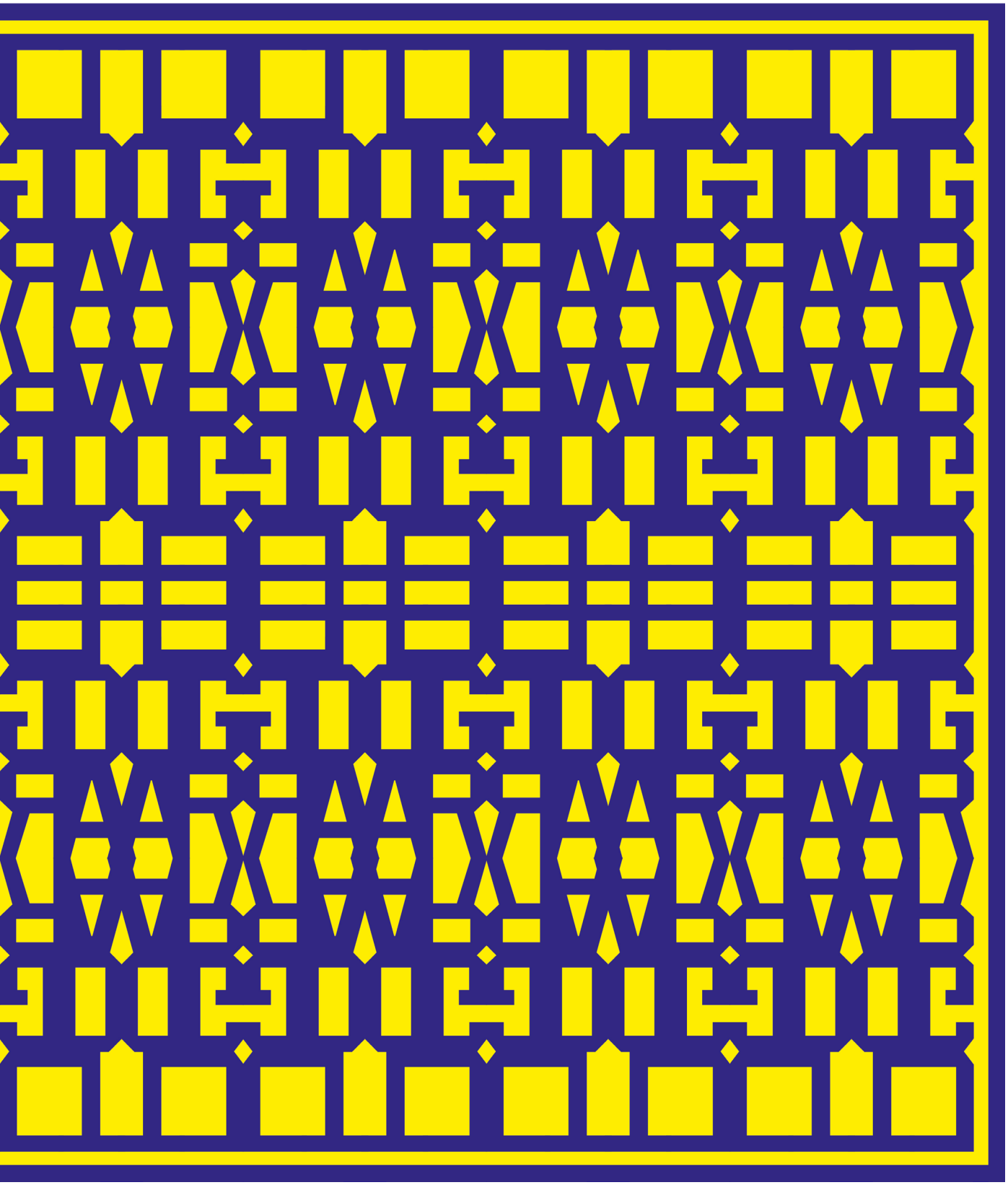
L WONG
MATON
R WONG
MUNI

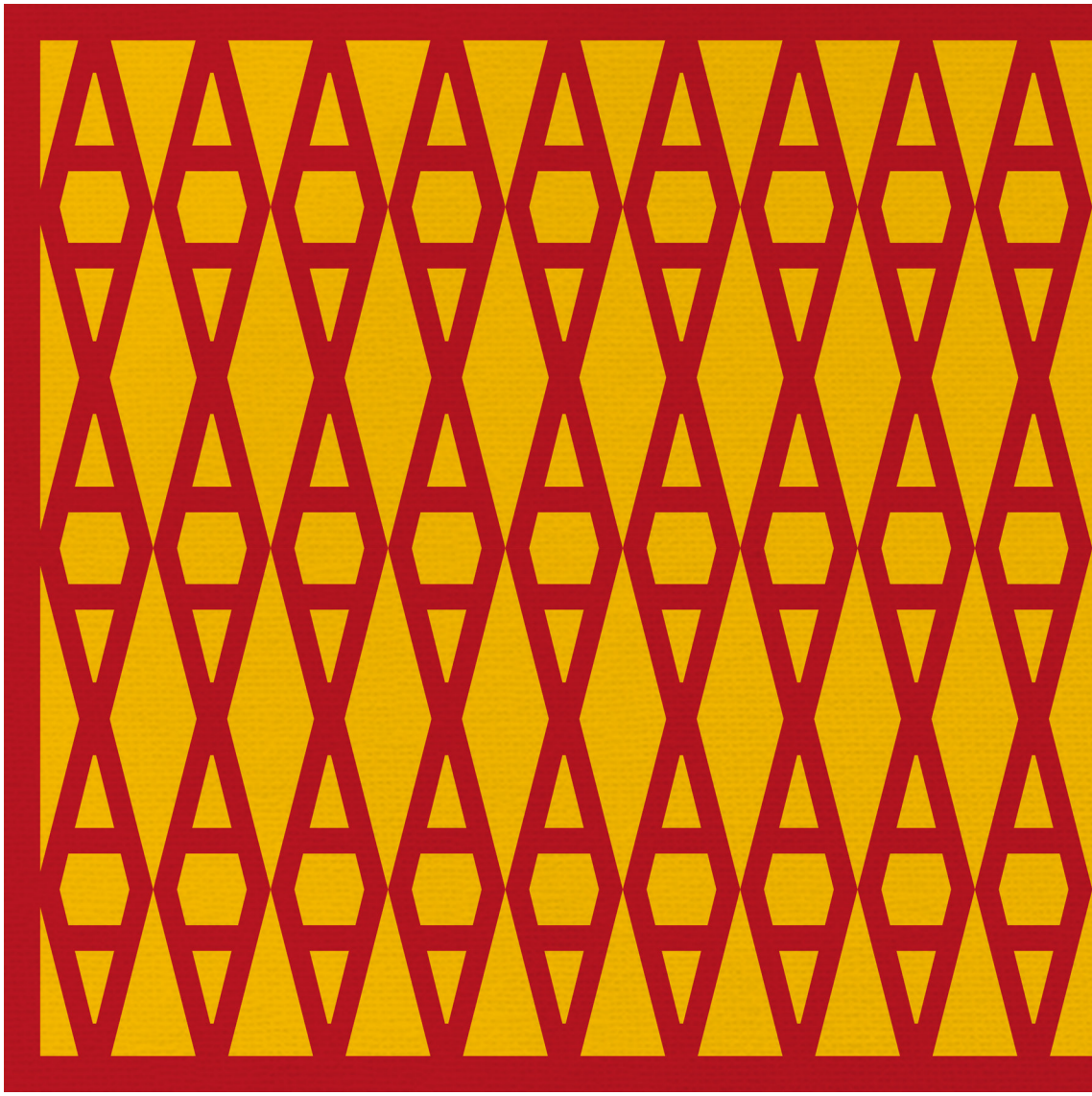
MOTIF: PCB
2024
Acrylic on canvas
150 x 60 cm


RADAR

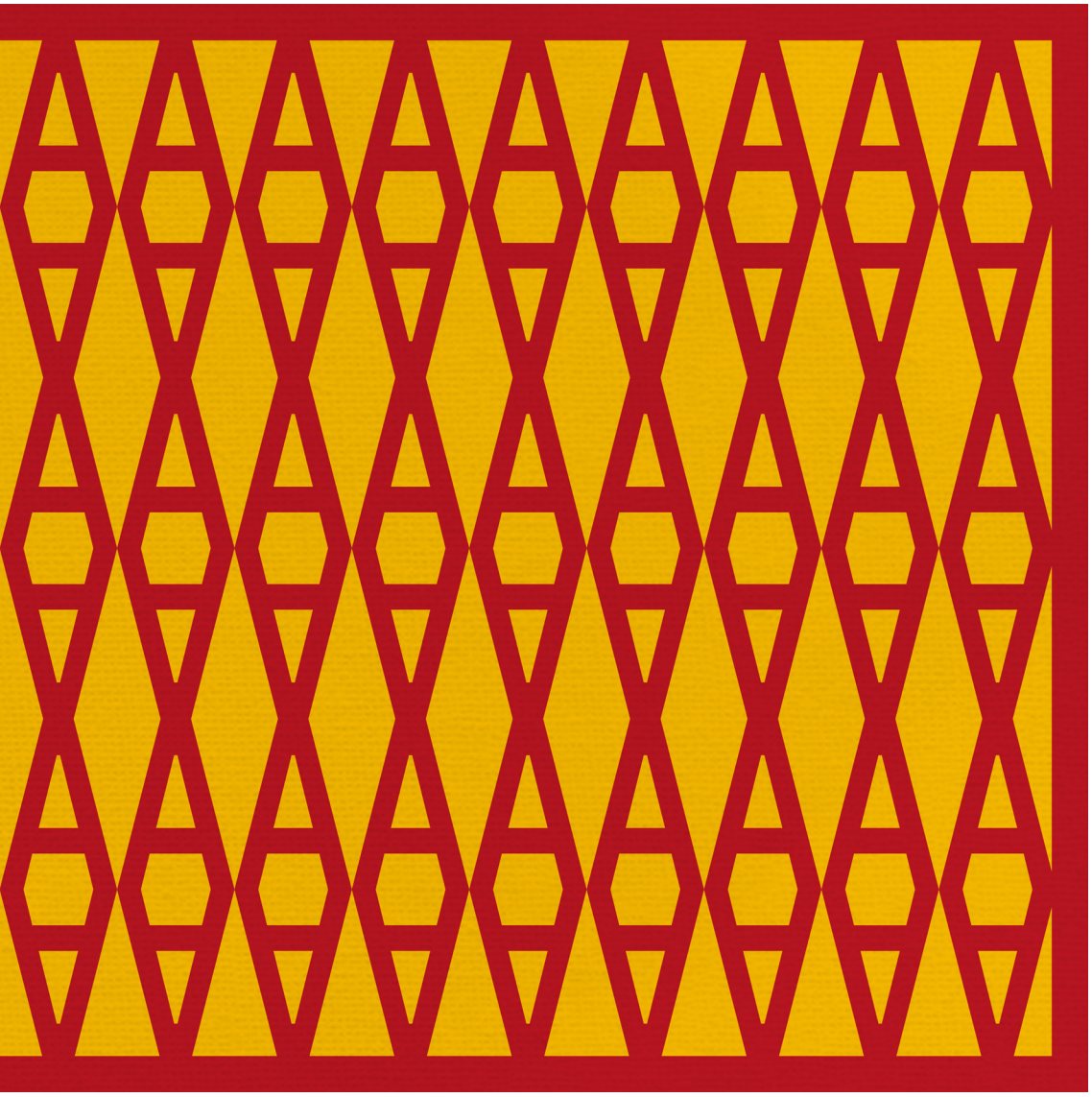


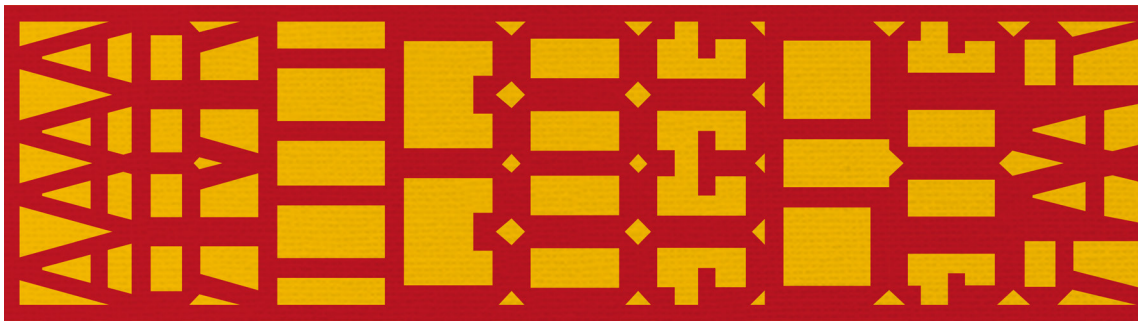
MOTIF: BIRU
2024
Handmade carpet
580 x 340 cm
Unique



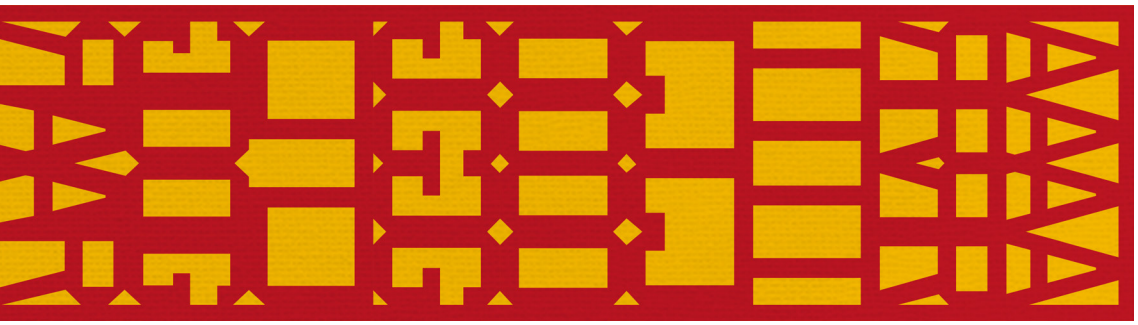


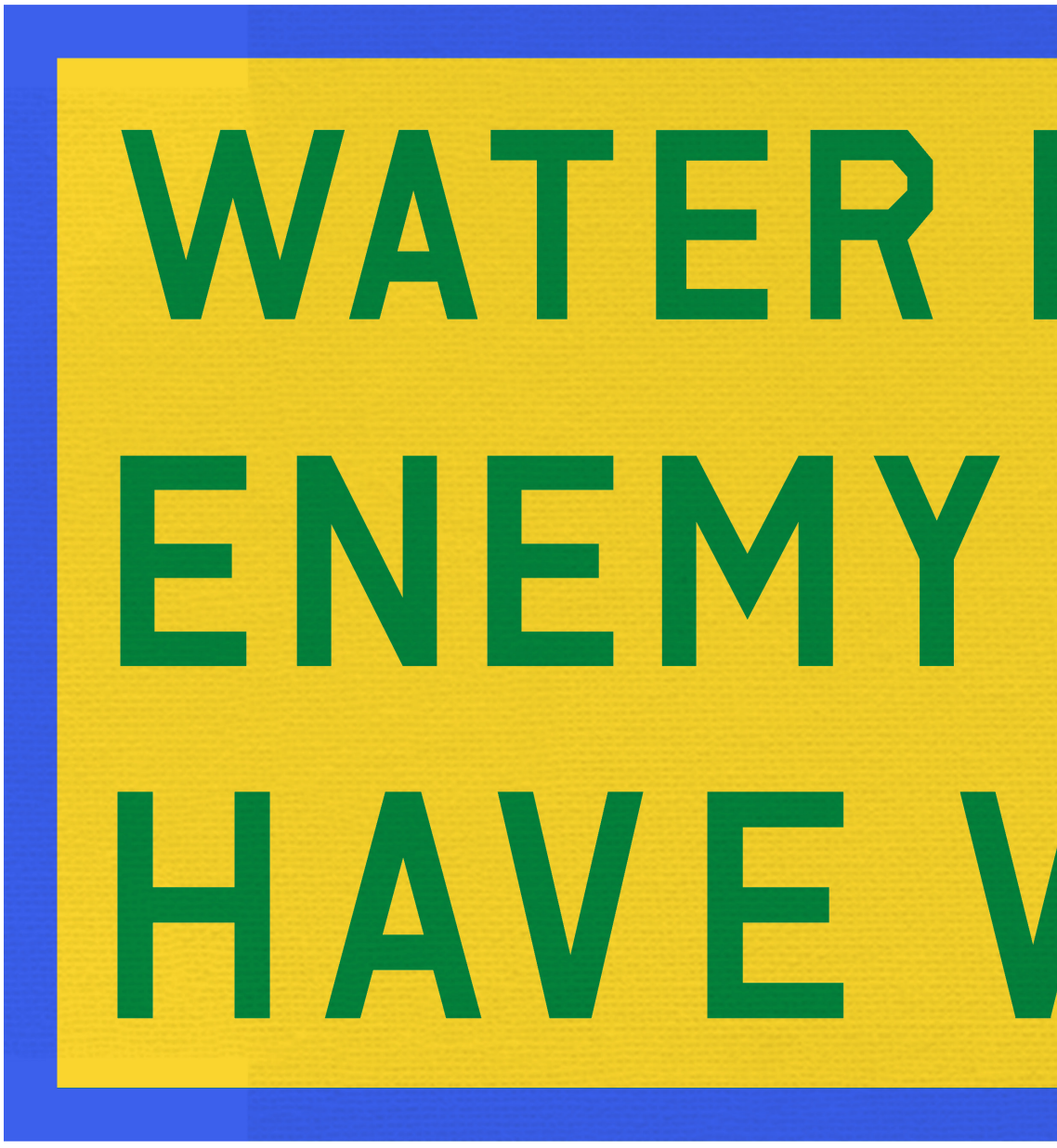
MOTIF: AAA
2024
Acrylic on canvas
150 x 75 cm





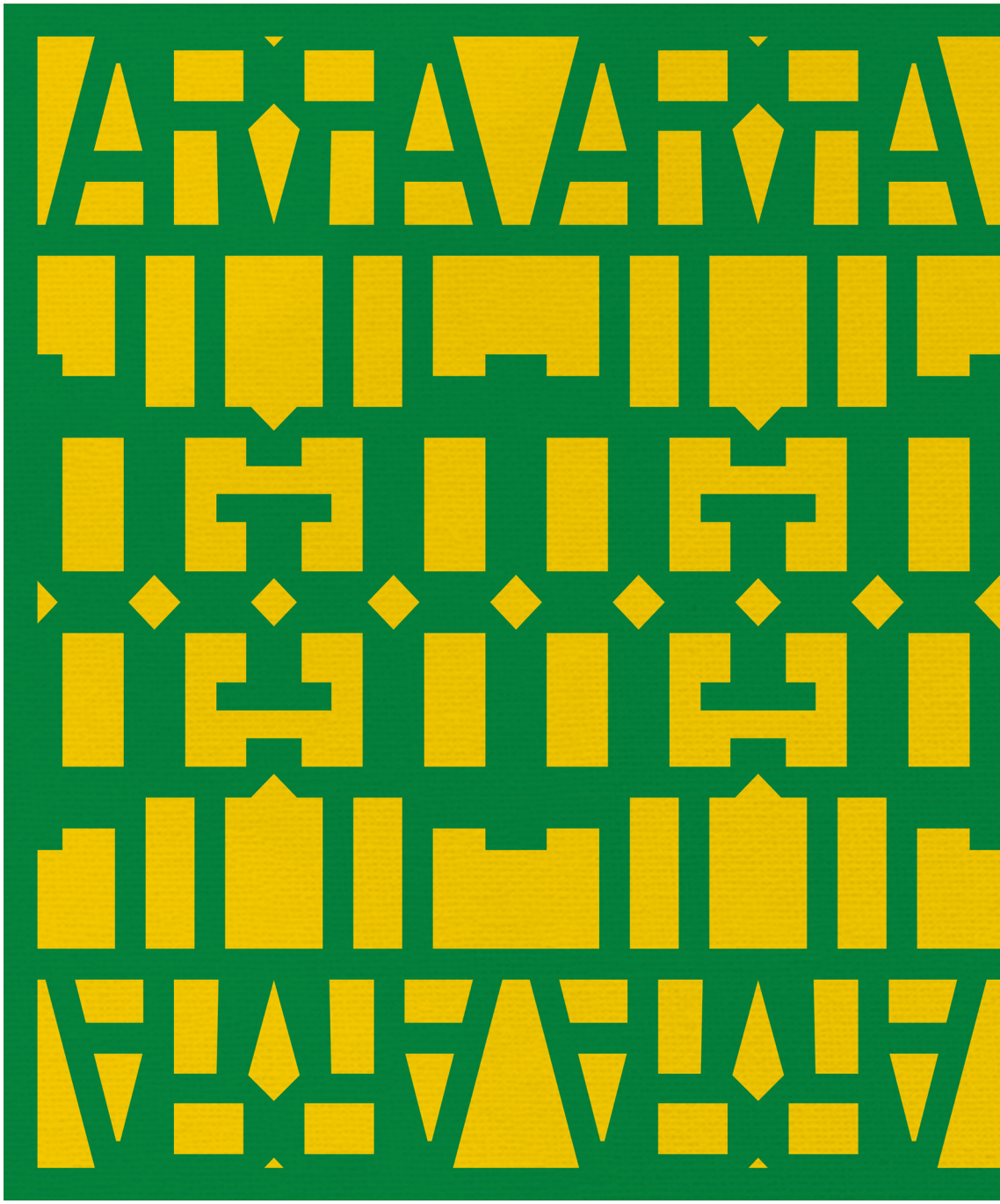
MOTIF: MERAH
2024
Acrylic on canvas
150 x 25 cm



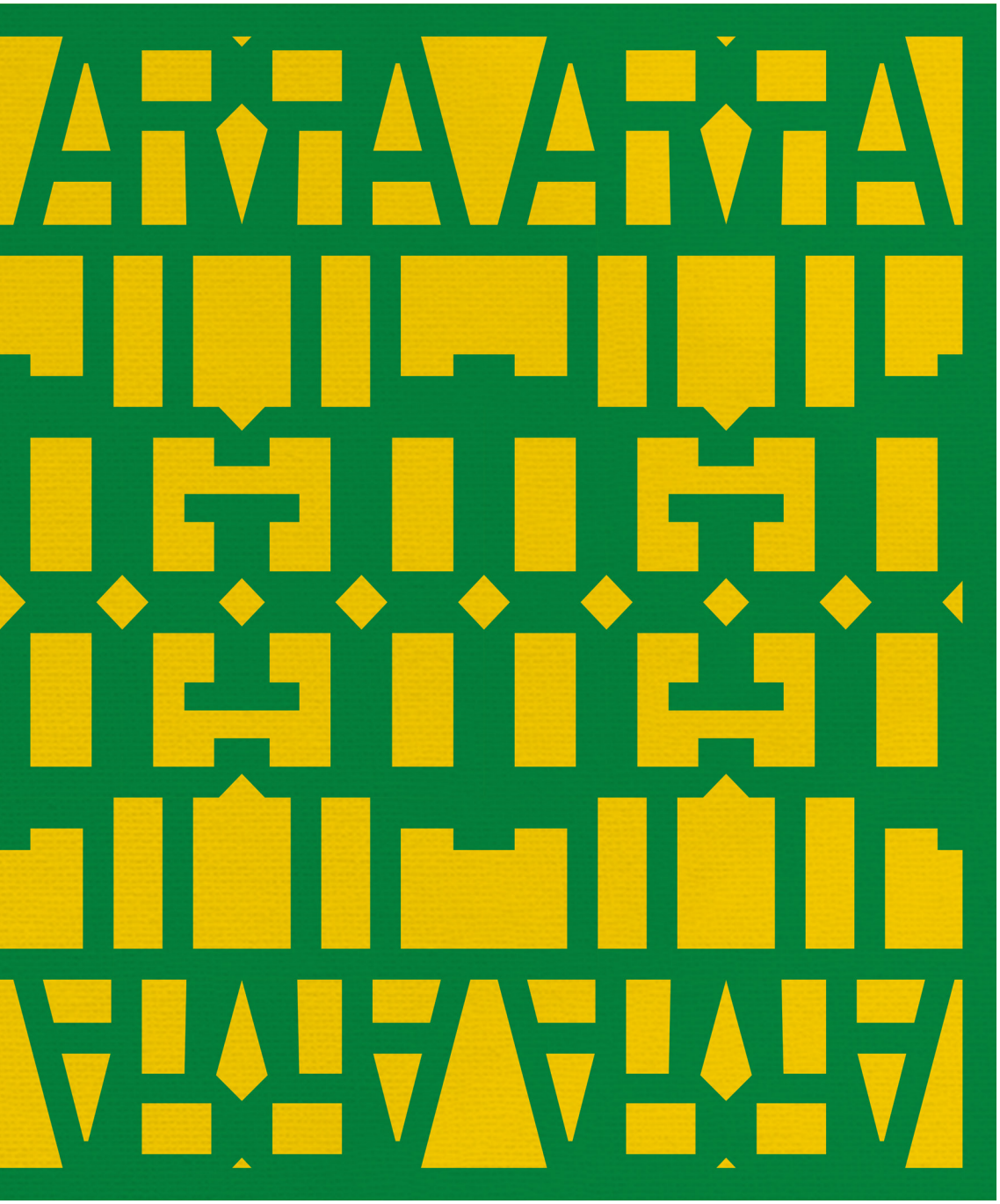


Water have no enemy, enemy have water
2022
Acrylic on canvas
150 x 80 cm

HAVE NO
ENEMY
WATER



MOTIF: HIJAU
2024
Acrylic on canvas
150 x 90 cm



Julian Abraham “Togar”
Ruang Elok Sarat Tempo
2024

KATA TOGAR TENTANG KARYA TOGAR

Ruang perhentian sementara dalam perjalanan ingatan seputar mendengarkan dan didengarkan. Selayaknya ruang membagikan sudutnya untuk peredaran udara, bunyi, dan suara. Bunyi ditata untuk saling mendengarkan dan didengarkan sebagai bagian dari keseharian. Semacam ruang penyelarasan antara yang bergerak dan yang berdiam.

Keseharian dijadikan cara untuk memahami dunia sarat singgungan. Tiap singgungan menghasilkan bebunyian, bebunyian dikenali hingga menjadi suara.

Suara adalah ingatan.

Ingatan dirawat bersama-sama. Ke mana pun pergi akan dibawa. Bagaikan malam terang rembulan. Keheningan layaknya kegelapan tanpa cahaya buatan. Menjadikan pantulan cahaya bulan sebagai sumber pemandu netra. Selaras dengan mata, telinga membutuhkan penyesuaian sebelum kembali peka. Berpadu dengan suasana, saling mengimbangi antara kata dan suara, dalam waktu sementara.

TOGAR MENURUT TOGAR

Bagi saya, semua hal terhubung: dari tingkat atom hingga struktur masyarakat yang lebih besar. Saya mengagumi kenyataan bahwa gangguan kecil sekalipun dapat mengubah sesuatu untuk membentuk sistem pendukung yang baru dan berkelanjutan.

Sebagian besar, jika tidak semua, praktik saya berasal dari ritme dan sistem—tergantung pada konteksnya bagaimana saya terlibat dengan sistem tersebut, mulai dari melestarikan hingga menginisiasi, mengintervensi, mendukung, bernegosiasi, meretas, mempertanyakan, dan lain-lain. Yang paling mendekati adalah dengan mengatakan bahwa praktik saya bersifat transdisiplin dan berada di persimpangan antara suara/musik, teknik DIY, penelitian, biohacking, aktivisme, dan banyak lagi. Hal ini dirumuskan dalam bentuk instalasi, video, audio, pertunjukan, kejadian, acara, atau apa saja.

Sebagai seorang seniman, saya berusaha untuk terus mempertimbangkan bagaimana saya dapat berfungsi dalam kenyataan hidup di sekitar saya. Hal ini juga memudahkan saya untuk berpindah-pindah sistem, sehingga saya memiliki kesempatan untuk memilih apa, kapan, dan bagaimana saya berkontribusi. Pertanyaan yang sering muncul adalah: Bagaimana memanfaatkan kemewahan ini? Bagaimana cara yang baik untuk terlibat dengan sistem? Saya ingin dapat melihat segala sesuatu dari dekat dan dari jauh, dari hal yang bersifat sangat pribadi hingga bahasa seni yang universal (jika memang ada).

Julian Abraham “Togar”
Ruang Elok Sarat Tempo
2024

TOGAR’S WORDS ON TOGAR’S ARTWORK

A space for a temporary stop on a journey of memory around listening and being listened to. It is like a space that shares its corners for the circulation of air, sound, and voice. Sounds are organised for listening and being listened to as part of everyday life. A kind of harmonising space between the moving and the still.

Daily life is used as a way to understand a world full of intersections. Each intersection produces sound, sound is recognised until it becomes voice.

Sounds are memories.

Memories are nurtured together. Wherever it goes, it will be brought. Like a moonlit night. Silence is like darkness without artificial light. Making the reflection of moonlight as a source of visual guidance. In harmony with the eyes, the ears need adjustment before they are sensitised again. Blending with the atmosphere, balancing each other between words and sounds, for a while.

TOGAR ACCORDING TO TOGAR

For me, all things are connected: from atom level to larger societal structures. I am fascinated by the fact that even small interventions can change something to form new, sustainable support systems.

Most, if not all, of my practice derives from rhythms and systems. It depends on the context how I engage with those systems, from preserving to initiating, intervening, supporting, negotiating, hacking, questioning, etc. The closest I may come is to say that my practice is trans-disciplinary and exists at the intersection of sound/music, DIY engineering, research, biohacking, activism and more. It formulates into an installation, video, audio, gig, happening, events, or anything.

As an artist, I always try to consider how I can function within my surrounding realities. It also made it easier for me to move between systems, therefore I am afforded with the chance to choose what, when and how I contribute. The question is always: How can I put this luxury to use? The broader question is how to best engage with systems? I would like to be able to look at things up close and from afar, from the personal and micropolitics to the universal language of art (if such a thing exists).

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MENERIMA PANGGILAN
SENIMAN KONTEMPORER
FESTIVALS EXHIBITIONS
PERFORMANCES WORKSHOP
ENDORSEMENTS GALA
MENERIMA PANGGILAN

ANGEL WONG
MUNI MATON
MAYAR WONG
WATON MUNI
ENERIMA FUNDINGS COMMISSIONS BIENNA
REENINGS COLLECTIONS GRANTS AWARDS RE
S LECTURES DISCUSSIONS COMMUNITY PR
ERS STUDIO VISITS INTERVIEWS JUGA ME
HUBUNGI + 62 878 647 72 259

Julian Abraham “Togar”

Born in Medan, Togar is an artist, musician, and pseudo-scientist. Words like generative, manipulating, dematerialization are often used to identify his work. Connecting one thing to another, expressed in complex algorithms, have enabled his experiences in how art, the environment, science and technology relate to one another to provide new tools to educate and engage both the artist and the society. He was a resident of the Rijksakademie, Amsterdam (2020-2022).

He has exhibited in, amongst others, KHOJ, New Delhi; Kedai Kebun Forum, Yogyakarta; Sydney Biennial; National Gallery of Australia, Canberra; Galeri Nasional Indonesia; SIGN, Groningen; Jogja Biennale - Equator Series; De Appel, Amsterdam; GEDEGAP, Medan; Moderna Galerija, Ljubljana; Auto Italia South East, London; RUBANAH Underground Hub, Jakarta; CEMETI Institute for Arts and Society, Yogyakarta; documenta 15, kassel; Milan Triennale; 17th Istanbul Biennial; the 58th Carnegie International; Fukuoka Asian Art Museum; Nottingham Contemporary; SculptureCentre New York; Gwangju Biennale; and Taipei Biennale.

MACHINES
WE RAGING
AGAINST
MUSIC IS A
NORMALIZATION
OF VIOLENCE
EARS HAVE
SELF-CLEANING
MECHANISM
I'VE ALWAYS BEEN
A FELLA BUT I WILL
NEVER BE A KUTI
I'M ALL EARS
ACTIVELY PASSIVE
YOU MAY SAY
I'M A DRUMMER
OK

EARS
HAVE NO
SELF-DEFENSE
MECHANISM
BRING BACK
OUR LAND

Colophon

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Marsilam Sun Lukas

Art Handlers
This/Play

Catalog Coordinator
Rahmanni Fitri

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M. Revaldi

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Organizer
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Jakarta Pusat 10350

www.rubanahundergroundhub.art

®
ok
... everything's cool.

ALLAHALLAHALLAH
ALLAHALLAHALLAH
ALLAHALLAHALLAH
ALLAHALLAHALLAH
ALLAHALLAHALLAH
WE RAGING
AGAINST
KUNTSFAYAKUNTS
BRING BA
OUR LAN